

ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

MARCH/APRIL 1997



INSIDE: ♦ Bernardo Bertolucci

♦ Archive in Italy

♦ AMIA Conference

♦ News & Notes

"The Last Emperor" (1987).

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



"WHAT'S IN A NAME?"

What's in a name? For a cultural institution with a mission, the names that come to be associated with your cause matter a great deal. They serve to validate your goals, enhance your programs and encourage the support of others. Thus the Film and Television Archive and the Department of Film and Television are particularly honored to rename the Melnitz Hall theater after a superb filmmaker, James Bridges, and to upgrade its projection facilities with a generous gift from the Cecil B. DeMille Foundation. The ability to show films larger than life on a big screen at the correct speed and format is of paramount importance to an institution committed to promoting and preserving the art form. It is fitting that this goal should be advanced in the name of two filmmakers whose achievements exemplify the highest standards of excellence.

During a long and distinguished career spanning three decades, James Bridges wrote or directed such titles as "The Paper Chase" (1973), "The China Syndrome" (1979), "Urban Cowboy" (1980), "Mike's Murder" (1984), "Bright Lights, Big City" (1988) and a score of distinctive television programs. He was a fine director of actors, partly because he himself had acted as a young man; a visual stylist who married form to content; and—most importantly—a man who believed that films can risk treating serious subject matter while still providing accessible entertainment to a broad public.

Through the initiative of Bridges' close friend and collaborator, the multi-talented actor, writer and producer Jack Larson, a multi-year gift from the Bridges/Larson Foundation will now enable audiences to see motion pictures under optimal conditions. Naming a theater in his honor is an appropriate way to remember a man who loved the medium and respected its audiences.

The same principled commitment to showing original work as it was meant to be seen is exemplified by the Cecil B. DeMille Foundation and its guiding spirit Cecilia deMille Presley. With the installation of new state-of-the-art projectors, the Archive and the Department will be able to show motion pictures in the widest

possible array of formats and at all projection speeds. Our audiences will be able to view films drawn from every decade of cinema's first hundred years—so that at long last, silent film will assume the honored place it deserves in Archive programming.

The DeMille Foundation has been one of the Archive's oldest and most committed partners in preservation. Thanks to its support, the Archive has restored such DeMille classics as "The Sign of the Cross" (1932), "The Plainsman" (1937) and "Union Pacific" (1939) and many more features and shorts that have been shown at UCLA and at festivals around the world. The Archive has been proud to be associated with safeguarding the enduring cinematic legacy of a quintessentially American film artist.

And finally, let's not forget a third name as well—the man after whom the building is named. William Melnitz was a master teacher who brought the finest traditions of German theater to America when he served first as UCLA's theater program chair and then as founding dean of the College of Fine Arts. Along with Bridges and DeMille, Melnitz represents the standards of artistry with which the Archive is proud to be associated. We believe that Mr. Melnitz would be pleased to find the names of DeMille and Bridges associated with a theater that was always intended to entertain an audience, inspire students and faculty, and communicate the history of an art form.

*Robert Rosen
Director*

STEALING

presented by the
UCLA Film and Television Archive
and Cinecitta International

by Elisabeth Greenbaum

Bernardo Bertolucci has said that he dreamed camera movements years before laying hands on a camera. Perhaps that was when he was still an award-winning teen-age poet, with an ear for the music of language and an eye able to seek out the glorious and the unexpected. At 16 he knew he wanted to be a filmmaker, and by 20 he had started his career, assistant directing Pier Paolo Pasolini's first feature, "Accattone" in 1961. By 23, Bertolucci had already directed two feature films and was by his own admission "so determined that nobody could stop me."

During October 1996, the Archive not only had the pleasure of screening new 35mm prints of Bernardo Bertolucci's work but also had his participation in a series of events at UCLA's Film and Television Archive, the School of Theater, Film and Television and the Academy of Motion Picture Arts and Sciences.

At both UCLA and the Academy, Bertolucci weighed in on his feelings about having a retrospective of his work, his relationship with music, poetry and the camera, and about having reservations in regard to the preservation and restoration of his films.

"There's two sides (to the retrospective): Gratification, it's a monument to my work, a recognition that proved that I existed. On the other hand, there is the feeling of being a bit embalmed, like somebody who should be much older than me... I think I still have to do ten, maybe fifteen more movies."

Bertolucci concedes that American films have helped shape his cinematic style. While this is true in terms of the epic qualities of "1900," "The Last Emperor" and "Little Buddha," what influences his work most is usually far more lyrical.

"Many people used to think that cinema is like theater, but I think cinema is especially like poetry and music, far more so than prose or theater. 'Stealing Beauty' (for example) is written in poetry, not written in prose, and that's what remains with me in my experience as a poet."

"Music sometimes drives me to do a certain shot, a certain mise-en-scene. It's like choreography, my camera is like an invisible character...it moves in the space between the characters of the film and the sets. I loved opera when I was quite young,

TIME: The Films of Bernardo Bertolucci

ARCHIVE • March/April 1997



Archive Director Robert Rosen with Bernardo Bertolucci.

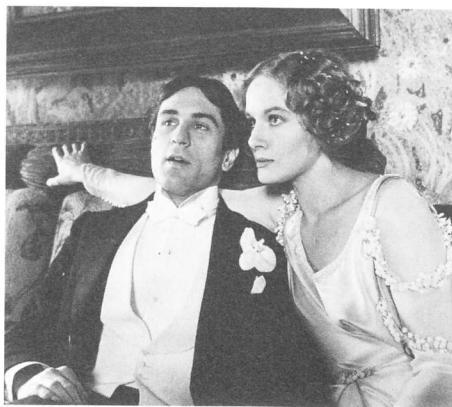
especially Verdi. There is something in his music that I recognized that opened my eyes to life. I put a lot of Verdi music in "Before the Revolution" and "Luna." With his music you can allow your character to be very free, to go against every kind of convention because Verdi's music is so anti-conventional.

If something unpredictable happens on the set, Bertolucci considers that a gift. As Jean Renoir, a mentor and friend, told him: "Always leave a door open on the set because someone could come in unexpectedly and that is really cinema."

"Improvising is really one of the rules to my doing a movie...These new things are much more interesting than what is written in the script. For example, when you are shooting an exterior and the clouds go in front of the sun and the light changes the shot, it's wonderful because something you couldn't have predicted is there and is the truth. If during the same shot, the cloud goes away and the sun comes back, that is a triumph; after that I applaud the great director of photography in the sky, who directs the clouds."

"You cannot lie to the movie camera. If an actor comes in after having had night, perhaps has dark circles under the eyes, I don't have makeup cover it. I try to find a way to justify it within the film."

While making a film, Bertolucci is always on the look out for what he refers to as "interferences," the people, places or things that could inspire transformation. While working on "Last Tango in Paris," he found the key to Marlon Brando's



Robert De Niro and Dominique Sanda in "1900" (1977).

character in an exhibition of the work of painter Francis Bacon. The dramatic strength and torment of Bacon's portraits was impossible to convey with words, so he brought Brando to the exhibit.

"Stealing Time" served not just as a retrospective but also as a tribute to film preservation and restoration. Among the newly struck prints was the completely restored version of Bertolucci's epic drama "1900." However, while he supported the preservation of other films, he initially had a difficult time with the idea of rescuing his own.

Bertolucci found the concept of his films disappearing to be irresistible. While shooting "Little Buddha," he watched Tibetan Buddhist monks create time-consuming, intricate sand mandalas. When the mandalas were finished, as is the custom, the monks destroyed them with

the sweep of a hand. So when cinematographer Vittorio Storaro approached him about the physical decline of his earlier films, he felt they were like mandalas in Western society.

It took the prodding of Storaro, director Martin Scorsese and especially Bertolucci's wife, the director Clare Peploe, to bring him around to the idea of saving his films. Peploe told him that whatever reservations he had about his earlier work, he couldn't be so selfish as to deny others the chance to see them and reach their own conclusions.

He has particularly strong feelings about "1900," because "it was a fantastic experience on one hand, yet it was also very painful." Due to the contract with the company in the United States, the original negative was cut. One version of the film was left in Europe and that was in poor condition. Storaro and Bertolucci had to re-edit the original negative from other pieces of the shorter version.

"In this country (the United States), where I wanted the movie to be seen, it was completely not accepted by the distribution people. I came out very bitter by that experience. This is really the original, long version. This is the best condition for "1900" to be seen, it has a completely new life."

Bertolucci is not sure what will come next. He is having thoughts about the student movements of Europe and the United States during the late 1960s. He also finds the idea of a sequel to "1900" tempting. As he said, "Every day I have a new idea."

Archive Shines at Pordenone and Rome

by Cornelia Emerson

The Giornate del Cinema Muto, popularly known as the Pordenone Silent Film Festival, pays tribute each year to a leading film archive for its work in preserving early film. In 1995, the Cinematheque Francaise was recognized. From October 12-19, 1996, the spotlight fell on the UCLA Film and Television Archive.

Preservation Officer Robert Gitt, Film Preservationist Eric Aijala and Head of Research and Study Steven Ricci were at Pordenone to introduce the films and to talk about all phases of the Archive's work in preservation, programming and access. Two of the feature presentations from UCLA, "The Valley of the Giants," directed by Charles J. Brabin in 1927 (with Milton Sills and Doris Kenyon) and "The Bright Shawl," directed by John Robertson in 1923 (with Richard Barthelmess, Dorothy Gish and Mary Astor) show silent storytelling in exotic settings—the redwood country of Northern California and nineteenth century Cuba respectively. "The Second Vitaphone Program" (with Al Jolson in "A Plantation Act," Bruce Bairnsfather and Elsie Janis among others) and "The Better 'Ole," directed by Charles Reisner in 1926 (with Syd Chaplin, Charlie's older brother) represent early sound-on-disk technology. "Legong (Dance of the Virgins)," a 1935 two-color Technicolor film directed by Henry de la Falaise and Gaston Glass, weaves a story around a travelogue set in Bali. "Legong" was among the very last silent films made in Hollywood and the next-to-last feature shot in two-color Technicolor.



American director Joe Dante and Italian director Dario Argento at the opening night celebration for the Archive's Festival of Preservation in Rome.

The Palazzo delle Esposizioni, the pre-eminent film and cultural center in Rome, was the site for the UCLA Film and Television Archive's Second Festival of Preservation in Rome from November 28-December 16. The Festival was presented by the City of Rome's cultural affairs department in association with the Centro Sperimentale di Cinematografia/Cineteca Nazionale. Throughout its run, the hugely successful Festival of Preservation in Rome drew sell-out crowds, and received extensive coverage in Italian television and print media.

On November 28, the opening night showcased UCLA's preservation work with a screening of "Doctor X" (Michael Curtiz, 1932). It was introduced by American director Joe Dante ("The Howling," 1981), who spoke to press and audiences about his appreciation for preserving the movies of the past. Italian director Dario Argento ("Suspiria," 1977) was also on hand for the gala dinner. The following day, a roundtable discussion on film preservation featured Joe Dante; film critic Vieri Razzini; Gianni Borgna, head of cultural affairs for the Municipality of Rome; and Archive Head of Research and Study Steven Ricci.

Other features exhibited in the Festival were "Body and Soul" (Robert Rossen, 1947); "Bullfighter and the Lady" (Budd Boetticher, 1951); "The Devil and Miss Jones" (Sam Wood, 1941); "Force of Evil" (Abraham Polonsky, 1948); "Gilda" (Charles Vidor, 1946); "His Girl Friday" (Howard Hawks, 1940); "History Is Made at Night" (Frank Borzage, 1937); "Macbeth" (Orson Welles, 1948); "A Man for All Seasons" (Fred Zinnemann, 1966); "Meet John Doe" (Frank Capra, 1941); "The Men" (Fred Zinnemann, 1950); "My Darling Clementine" (John Ford, 1946); "Pitfall" (Andre de Toth, 1948); "Ramrod" (Andre de Toth, 1947); "Romola" (Henry King, 1924); "Safety Last" (Fred Newmeyer and Sam Taylor, 1923); "The Southerner" (Jean Renoir, 1945); "A Star Is Born" (William Wellman, 1937); "Street Scene" (King Vidor, 1931); "That Hamilton Woman" (Alexander Korda, 1941); and "Tonight or Never" (Mervyn LeRoy, 1931). These were accompanied by short subjects, including many selections from the Hearst Metrotone News Collection.

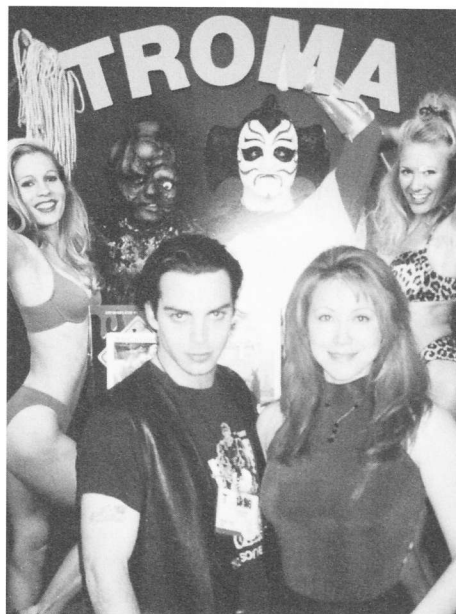


Film Preservationist Eric Aijala, Head of Research and Study Steven Ricci, and Preservation Officer Robert Gitt at the Giornate del Cinema Muto in Pordenone, Italy.

TROMA-TIZED!

by Elisabeth Greenbaum

It would appear that the UCLA Film and Television Archive may have gone out on a limb with the November 1996 tribute to Troma Films, "Troma-Tized!" In truth, we had simply joined the esteemed British Film Institute's National Film Theatre, the Cinematheque Francaise and the American Cinematheque in paying our respects to this exceptionally independent studio. Troma Films, Inc. commands its own quirky little corner of some distant cinematic universe, where a film's concept reigns over its reality. An odd brew of libertarian satire, Hollywood homage, soft-core pornography, gonzo blood and gore, and the cheapest sets possible makes for inspired, low-budget humor. In Troma-world the underdog always wins, even if it means swimming through nuclear sewage. The Archive also had the honor of premiering the Troma team's latest creation, "Tromeo and Juliet." A far cry from Baz Luhrman's and Franco Zeffirelli's telling of the famous tale, this version could have been told by



Troma stars Will Keenan ("Tromeo and Juliet") and Margot Hope ("Femme Fontaine: Killer Babe for the CIA").

Stratford's demented town crier, or perhaps the bard himself during a three-day bender.

Regardless of "Tromeo and Juliet's" dubious beginnings, the film premiere provided the Archive with an opportunity to celebrate with a junk food hoe-down, complete with Little Debbie Snack Cakes, Twinkies, Ho-Ho's, Yodels, cheese balls, canned cheese sauces, an odd assortment of high sugar and caffeine-filled beverages and every kind of heavily salted chip product on the market. Surprisingly, there was nothing left at the end of the reception.

The evening's guests included: Troma founder, producer, writer, director Lloyd Kaufman; the film's "Tromeo" Will Keenan; long-time Hollywood producer Sam Arkoff; "Switchblade Sisters" director Jack Hill; "Dark Backward" director Adam Rifkin; The Toxic Avenger; Sgt. Kabukiman, N.Y.P.D.; Margot "Femme Fontaine: Killer Babe for the C.I.A." Hope and a chorus line of enthusiastic Tromettes. Suffice to say, a good time was had by all.

FACING UTOPIA: The Films of Amos Gitai

by Mischa Livingstone

In October 1996, the Archive welcomed Israeli director Amos Gitai to Los Angeles with a four-day retrospective of some of his most critically acclaimed work. The retrospective was sponsored by the Consulate General of Israel in Los Angeles and the Center for Jewish Culture and Creativity.

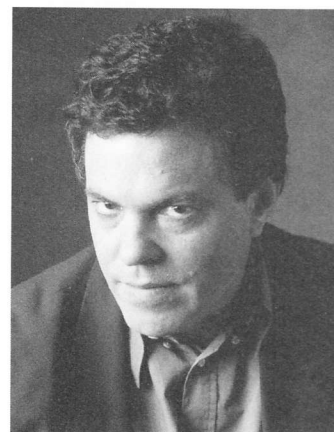
The retrospective opened with Gitai's most recent film, "The Arena of Murder," in which Gitai journeys through Israel's geographical and psychological landscape following the assassination of Prime Minister Yitzhak Rabin. In a combination of interviews and dramatization, Gitai analyses the relationship between geography and individuals, and marks his own feelings toward the political and social climate following this tragic event. What emerges is a deeply personal film, a keen insight into the psyche of one man in particular, and the entire nation in general.

The film was followed by a discussion with the director in which Gitai answered questions on the current political climate in Israel and his position within it as a filmmaker. The discussion was an opportunity for a local Los Angeles audience to key in to some of the complexities of an issue that is often presented as black and white in the media. Other films screened in the series included "Wadi 1981-1991," which deals with Jewish-Arab cohabitation; "Berlin-Jerusalem" and "Devarim," which demonstrate the struggle with alienation and community in Israel; and the search for identity in "Golem: The Spirit of Exile."

Gitai began making films following an accident during the 1973 Yom Kippur War, in which a Red Cross helicopter Amos Gitai was in was shot down by Syrian forces. Since then Gitai has been bringing to the screen images of the Jewish Diaspora and Israeli life alike. Employing both documentary and fictional styles, Gitai uses the camera to reveal history in all its contradictions and ambivalence. His films concentrate on the Jewish experience as a focus of migration, struggle and alienation.

Gitai does not condescend to his audience, rather presents complex questions and situations in all their ambiguity and intricacy. These questions lie at the heart of the Jewish Israeli experience in Israel and the Diaspora. Traversing time, space and geography, Gitai combines a great understanding of Jewish history and creates timeless films that address difficult issues in a candid, honest manner.

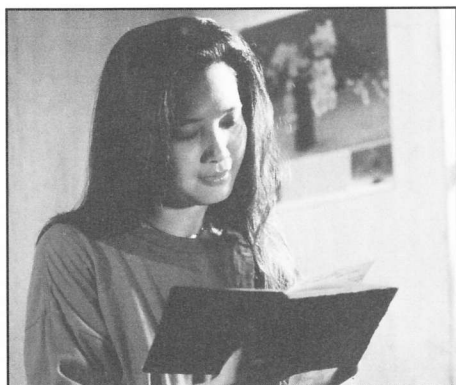
After acting in Gitai's "Golem: The Spirit of Exile," Bernardo Bertolucci exclaimed: "Was Cocteau thinking of Amos Gitai when he said that a camera can be a wonderful and dangerous weapon in the hands of a poet?"



Amos Gitai.

A New Chapter for Asian Pacific Film

The UCLA Film and Television Archive is proud to become the sole presenter of a new program, "Electric Shadows: A Festival of Pan-Asian Cinema," to be held in mid-August. The eleven-year-old "Los Angeles Asian Pacific Film and Video Festival" was previously a co-presentation of the Archive and Visual Communications. Like its precursor, "Electric Shadows" will be a driving force for the introduction of Asian film and video artists to Southern California audiences. However, it promises to be a more focused festival, showing a smaller, more sterling collection of films and videos. There will be a greater emphasis on bringing directors to introduce and discuss their work, as well as acquiring more world and U.S. premieres. For the second year, the Archive will co-present two weekends of screenings with the Film Department of the Los Angeles County Museum (LACMA) in LACMA's Bing Theater. The Festival will also expand its reach by collaborating with other arts and cultural organizations throughout Los Angeles County.



"Nostalgia for Countryland," directed by leading Vietnamese filmmaker Dang Nhat Minh.

Rockefeller Foundation Funds Vietnam Series

The Rockefeller Foundation has awarded \$50,000 to the Archive for an ambitious screening series of contemporary films from Vietnam. The series, accompanied by panels and symposia, will be held in the fall of 1997, followed by a nationwide tour. "The Vietnam Project" will focus on filmmaking since "Doi Moi," the economic reforms begun in 1987. These films offer a window on Vietnamese aesthetic, cultural, economic, political and social developments today. The Archive's commitment to Vietnam dates back to the mid-1980s, when we organized the first program of Vietnamese films seen outside Vietnam after the war.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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in the Archive Council is at the following levels:

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\$50,000

PRESERVATION CIRCLE
\$20,000

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\$5,000

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\$2,500

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\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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*Deceased

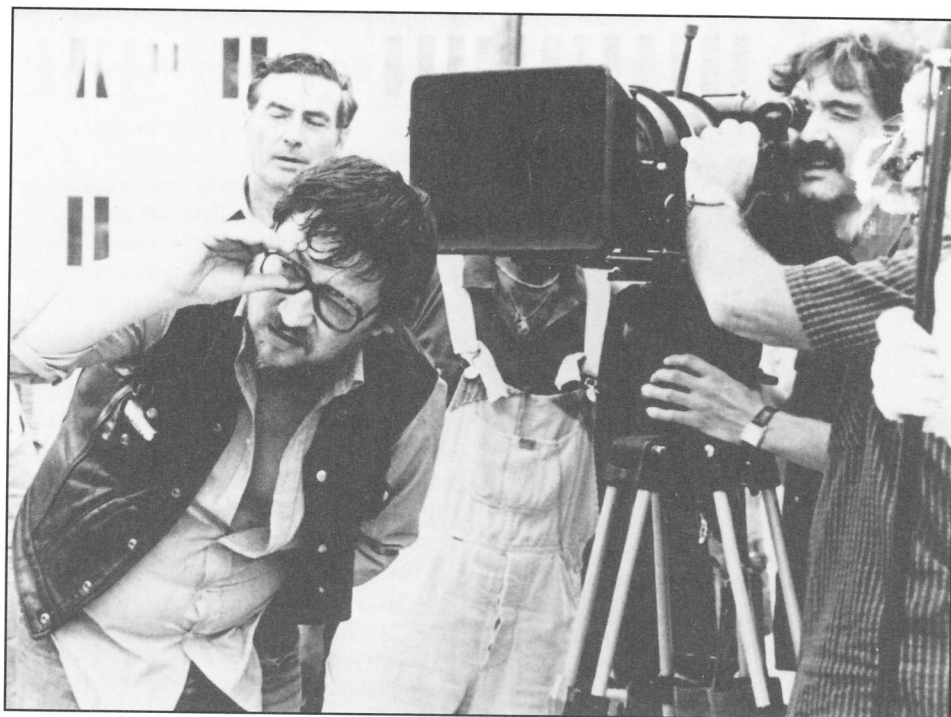
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Rainer Werner Fassbinder on the set.

The Film Foundation Channels Gift

The Film Foundation and its president Martin Scorsese have accepted a sizable donation from the Hollywood Foreign Press Association, producer of "The Golden Globe Awards," to be distributed among the nation's archives. The Archive received \$20,000 as its share of the gift. Both The Film Foundation and the Hollywood Foreign Press Association are long-standing supporters of the Archive's preservation work.

L.A. Film Critics

The Los Angeles Film Critics Association presented a donation of \$7,500 for film preservation to Archive Director Robert Rosen at its annual luncheon in January. It will be used to preserve "Dollar Down," a Tod Browning film from 1925 starring Ruth Roland.

Jodie Foster Joins Preservation Fight

With a donation of \$20,000 to preserve "Working Girls" (1931) by the pioneering woman film director Dorothy Arzner, Jodie Foster has joined the fight to save our cinema heritage and make it come alive for audiences. The gift enrolls her as a member in the Preservation Circle of the Archive Council, joining many others from the creative community. Foster is known for her performances in films ranging from "Taxi Driver" (1976) to her Oscar-winning roles in "The Accused" (1988) and "The Silence of the Lambs" (1991), among others. Recently, she has established a reputation as a director with "Little Man Tate" (1991) and "Home for the Holidays" (1995).

Intel Gift

For the third year in a row, Intel Corporation has shown its commitment to the Archive, making a gift of \$72,000 to support research in new media. These efforts are concentrated in two principal areas: the creation of multi-disciplinary teaching prototypes and the construction of visual browsing tools for complex datasets, both projects that organize rare archival and document resources within a multi-media environment. The research projects are supervised by the Archive's Head of Research and Study Steven Ricci and Film and Television Department Professor Stephen Mamber. In 1995, Ricci and Mamber were honored by Intel as "Researchers of the Month."

Programming Support

"The Art of Kenji Mizoguchi," the January retrospective honoring one of Japan's greatest directors, received funding from the Japan Foundation & Language Center in Los Angeles, the Union Bank of California Foundation and the City of Los Angeles Cultural Affairs Department. "Borderlines: New Canadian Cinema" was supported by the Canadian Consulate General, Los Angeles and Air Canada. The Rainer Werner Fassbinder series is being presented with partial support from the Goethe Institut, Los Angeles, with air transportation provided by American Airlines.

KING HU

The Archive is saddened by the recent death of Hong Kong director King Hu, a long-time friend many of whose films are held at UCLA. Born in Beijing in 1931, King Hu found himself in Hong Kong after the borders closed in 1950. He worked there as a set director and an actor, finally turning his talents to directing with "Sons of the Good Earth" (1964). He won greatest acclaim for adapting both Chinese landscape painting and the choreographic techniques and vibrant color of the Peking opera to the martial arts film. His work powerfully influenced a later generation of directors, notably Tsui Hark and John Woo. King Hu films in the Archive's collection include "Dragon Inn" (1966), "The Valiant Ones" (1975), "Legend of the Mountain" (1978), "Raining in the Mountain" (1978) and "All the King's Men" (1983).



"Dragon Inn" (1966).

Annual Meeting of Archivists

by Donna Ross

Six members of the Archive staff attended the annual conference of the Association of Moving Image Archivists (AMIA) in Atlanta from December 3-7. Curator Eddie Richmond, Preservation Officer Robert Gitt, Film Preservationist Eric Aijala, Assistant Film Preservationist Rosa Castro, Cataloger Jane Johnson and Assistant Motion Picture Archivist Donna Ross participated in the association's largest annual meeting to date. More than 300 representatives of archives, museums, libraries, studios, stock footage houses and vendors shared information on new technologies, trends and procedures, and recognized outstanding achievement in the field.

Archive Cataloger Jane Johnson participated in a panel titled "Cataloging Under the Influence," which illustrated how an institution's collection and those who use it impact the way in which the collection is cataloged. The session proved valuable not only to catalogers but to non-catalogers who gained greater understanding of the intricacies of preparing cataloging records that are not only accurate, but which concisely convey the best information about an institution's collection.

With the Olympic spirit still present in Atlanta, the conference welcomed its first session on the field of sports libraries and licensing. Panel members discussed issues such as preservation, potential uses of sports footage, licensing fees, archiving costs and the complex question of legal rights. In honor of the election year, another session focused on the collections of political campaign moving images and the decision-making process involved with their collection and preservation. An inspiring keynote address by Turner Entertainment's Roger Mayer urged archivists to more closely examine the commercial potential of their collections, and to capitalize on that potential as a means to further preservation and to enhance access to collections.

Of considerable discussion during the conference was a draft of a national plan of recommendations for safeguarding and preserving the American television and video heritage. Prepared by the Library of Congress, the drafters plan to work with other institutions and organizations to "join in a partnership to preserve this heritage and to remove as many obstacles to access as practicable."

Eventually, the plan will be submitted to Congress to better inform legislators of the archival community's concerns and recommendations.

The conference reprised a popular program from last year's meeting: The Reel Thing, a technical symposium to illustrate new preservation and restoration techniques. Several of the presenters showed before-and-after comparisons of damaged and deteriorated material, and the improvements possible through new technologies, such as digital image manipulation. One of the most impressive examples demonstrated a digital technique supervised by Sony in cooperation with the Academy of Motion Picture Arts and Sciences to restore damaged frames of the 1953 Fritz Lang title "The Big Heat." Other sessions dealt with other types of digital technologies such as digital video libraries that use voice recognition and display video clips with key word searches.

Another popular conference event, the archival screenings, offered attendees the opportunity to showcase their collections. Film Preservationist Eric Aijala presented one of UCLA's preserved 35mm George Pal Puppets, "Tulips Shall Grow" (1942). The screening also included two presentations of recently acquired footage related to the Kennedy assassination from the Sixth Floor Museum in Dallas and the National Archive in Washington, D.C.; a look at the Wolfson Center of Miami's "Magical History Bus," where riders watch archival footage on videotape while viewing the actual sites; and some promotional spots from the National Baseball Hall of Fame featuring the likes of Hollywood stars Humphrey Bogart and William Frawley.

Following the conference, participants toured the Peabody Award Archive on the campus of the University of Georgia in Athens, and visited historic antebellum sites as well as trendy shops, galleries and restaurants popularized by local rockers REM.

Former Archive staffer Andrea Kalas, now with DreamWorks, will serve as AMIA's president in 1997 and 1998. Next year's conference will be held in Bethesda, Maryland near Washington, D.C., the theme of which will be "Film and Video: Witness to the Twentieth Century."

Melnitz Becomes James Bridges Theater

Melnitz Theater has a new name, in memory of one of the most versatile figures in the Hollywood creative community. James Bridges was at once an actor, director and screenwriter, penning all the feature films he directed. Starting with his directorial debut ("The Baby Maker," 1970), Bridges went on to create a series of unique, often controversial films: "The Paper Chase" (1973), as well as the television series of the same name; "September 30, 1955" (1977), referring to the date that James Dean died; the nuclear thriller "The China Syndrome" (1979); two John Travolta vehicles, "Urban Cowboy" (1980) and "Perfect" (1985); "Mike's Murder" (1984) and "Bright Lights, Big City" (1988). After Bridges' death in 1993, his long-time friend Jack Larson established the Bridges/Larson Foundation. (Larson is himself a producer, writer and actor best known for his role as Jimmy Olsen in the 1950s "Superman" TV series.) In 1995, the Foundation set up the James Bridges Award in Film Directing to the film graduate student at UCLA "who best embodies a commitment towards the integration of film with the techniques of theater." The Bridges/Larson Foundation has now made a \$500,000 gift to the School of Theater, Film and Television to renovate Melnitz Theater. Among the planned improvements made possible by this gift (matching a previous commitment by the Cecil B. DeMille Foundation) is the installation of a variable-speed projection system that will allow silent films to be run at their proper speed.

Cecil B. DeMille Foundation

Thanks to a \$75,000 gift from the Cecil B. DeMille Foundation, the new James Bridges Theater (formerly Melnitz Theater) will be up to speed—silent speed, that is. This donation, along with matching funds from the Bridges/Larson Foundation, will allow for upgrading the projection infrastructure with a variable speed projector capable of handling silent film at the proper rate of speed. The theater will then be able to accept prestigious programs from silent film festivals and to present the Archive's own silent preservation projects—confident that the original aesthetic experience is being recreated for the audience.

Viewers and Voters

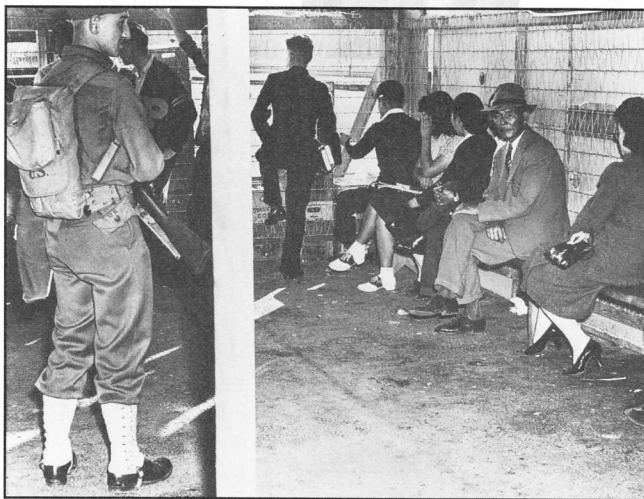
The Archive caught election fever this fall, with a symposium organized by the Archive Research and Study Center. Held on October 29 in the newly restored Powell Library Rotunda, "Viewers and Voters: The Impact of Media Coverage on the 1996 Presidential Election" brought together an extraordinary group of critics, scholars and practitioners of political communications. Pulitzer Prize winning media critic for the "Los Angeles Times" and author of five books including "The Pleasure Principle," David Shaw recently published a series of articles on media coverage of elections. Leslie Goodman worked in media communications for the Bush/Quayle campaigns of 1988 and 1992, and currently serves as Deputy Chief of Staff for Communications in the Office of Governor Pete Wilson. From UCLA, Professor of Political Science John Zaller, the author of "Nature and Origins of Mass Opinion," was joined by former political journalist and filmmaker Peter Wollen, who heads the Critical Studies Program in the Department of Film and Television. The event was free and open to the public.

Steven Ricci Receives Ph.D.

Archive Head of Research and Study Steven Ricci was recently awarded a Ph.D. degree from UCLA's Department of Film and Television. His dissertation, entitled "The Italian Cinema Under Fascism: Film Culture and Public Discourse from 1922 to 1943," draws upon both rare Italian films and original documents which have only recently become available. Ricci conducted his research in all the major archives in Italy. The work is scheduled for publication in 1998.

Television Archivist Publishes Documentary Guide

UCLA Television Archivist Dan Einstein recently released a book titled "Special Edition: A Guide to Network Television Documentary Series and Special News Reports, 1980-1989." The 928-page compendium contains information on more than 2,400 ABC, NBC and CBS programs including content description, network and air-date, production and technical credits, and other relevant facts concerning each broadcast. The first section covers series such as "60 Minutes," "20/20," "Prime Time Live" and the like, and the second section covers one-time-only presentations and special news reports on a year-by-year basis.



Soldiers guard Japanese Americans on their way to the camps.

EXECUTIVE ORDER 9066: The Incarceration of Japanese Americans During World War II

by Sally Hubbard

As part of its ongoing exploration of the digital transformation of the world of moving images, the UCLA Film and Television Archive, together with the Japanese American National Museum, has developed "Executive Order 9066: The Incarceration of Japanese Americans During World War II." This educational, interactive CD-ROM is the first in a series of three CD-ROMs the Archive is co-producing with Mitsui and Co. (USA), Inc.

During World War II, over 120,000 Japanese Americans were incarcerated by the United States in government-run camps. Over two-thirds of the prisoners were American citizens by birth. They were rounded up not as individuals, but on the basis of their ethnic identity, and without benefit either of indictment or fair trial. The incarceration was rationalized as a "military necessity," but no Japanese Americans were ever found guilty of any act of espionage or sabotage. The mass imprisonment was in fact the culmination of a long history of anti-Asian sentiment in the United States. A long struggle to have the imprisonment declared unconstitutional and achieve restitution resulted in an apology from President Ford in 1976, and culminated with the first redress payments being made in 1990.

"EO9066" is a rich source of documentation of this important and often ignored episode in contemporary American history. It contains over 30 minutes of rare archival footage—including excerpts from UCLA's Hearst Metrotone Newsreel Collection and home movies surreptitiously shot by the prisoners themselves. Inspired by the Japanese American National Museum's dramatically successful exhibition on this topic, the CD-ROM features hundreds of photographs, art works, chronologies, maps and extensive commentary from the leading authorities on the incarcerations, including History Professor Roger Daniels of the University of Cincinnati. It includes among other individual stories a personal introduction by actor Pat Morita, perhaps best known as Mr. Miyagi in the "Karate Kid" movies, and a profile of George Takei, most famous for his role as Mr. Sulu in the original "Star Trek" series, both of whom were imprisoned in the camps as children.

The CD-ROM is intended to be used in a wide variety of settings, extending from the home to museums and media centers and to high schools and universities. It encourages users not only to interactively learn about the experience of these incarcerations, but also to trace the causes which led up to the mass removals and the subsequent struggle of the Japanese American community for redress. It also prompts users to explore the contemporary questions that the incarceration raises.

The CD-ROM is scheduled for release in late spring 1997. For further information, please visit the Archive's Website at <http://www.cinema.ucla.edu>.

NEWS & NOTES

by Cornelia Emerson, Jonathan Fahn and Donna Ross

Motion Picture Acquisitions

Between October 1996 and January 1997, frequent donor **Bob Dickson** gave 35mm trailers from recent theatrical releases including "Ghost and the Darkness," "101 Dalmatians," "Star Trek: First Contact," "That Thing You Do," "Independence Day," "The First Wives Club," "Romeo and Juliet," "Big Night," "Bound," "Fly Away Home," "Eraser," " Fargo," "Flirting With Disaster," "Courage Under Fire," "Ransom." Longtime benefactor Nick Peterson donated a 35mm print of "The Swinger" (George Sidney, 1966), with Ann-Margret, Tony Franciosa. From Rene and Marjorie Lambert came a 35mm Scope print of "Captain Milkshake" (Richard Crawford, 1970), with Geoff Gage, Andrea Cagan. Received from Deanna and Lowell Peterson, a 35mm safety projection print of "The Sterile Cuckoo" (Alan J. Pakula, 1969), with Liza Minnelli, Wendell Burton. Harriet Bailey donated 35mm projection prints of "Bye, Bye Baby" (Enrico Oldoini, 1989), with Carol Alt, Brigitte Nielsen, Jason Connery; and "Tunnelvision" (Neil Israel and Brad Swinoff, 1976), with Phil Proctor, Howard Hesseman, Ernie Anderson. Ms. Bailey also donated 16mm safety prints "The Fallen Idol" (produced and directed by Carol Reed, 1948), with Ralph Richardson, Michele Morgan, Sonia Dresdel; "The Harrad Experiment" (Ted Post, 1973), with Don Johnson, Tippi Hedren, James Whitmore; "Hiroshima Mon Amour" (Alain Resnais, 1959), with Emmanuele Riva, Eiji Okada, in French with English subtitles; "The Kansan" (George Archainbaud, 1943), with Richard Dix, Jane Wyatt; "The Manipulator" (Stanley Norman, 197?), with Stephen Boyd, Silva Koscina, Michael Kerner, Marie du Toit; "Mr. Kingstreet's War" (Percival Rubens, 1973), with John Saxon, Tippi Hedren; "Paranoia" (Umberto Lenzi, 1968), with Carol Baker, Lou Castel, Colette Descombes; the Western serial "Shadow of the Eagle" (Ford Beebe, 1932), with John Wayne; "Shockwaves" (1976), with Peter Cushing, John Carradine, Brooke Adams; "Someone Behind the Door" (Nicolas Gessner, 1971), with Anthony Perkins, Charles Bronson, Jill Ireland. Frequent contributor Mike Schleiger gave the Archive 16mm prints of "The Comedians" (Peter Glenville, 1967), with Elizabeth Taylor, Richard Burton; "Exodus" (Otto Preminger, 1960), with Paul Newman, Eva Marie Saint; "Thunderbolt and Lightfoot" (Michael Cimino, 1974), with Clint Eastwood, Jeff Bridges; "Valdez Is Coming" (Edwin Sherin, 1971), with Burt Lancaster, Susan Clark. A number of VHS video cassettes were donated by Department of Film and Television faculty member **Nick Browne** including "Crumb" (Terry Zwigoff, 1994), "Killer of Sheep" (Charles Burnett, 1994), "Stranger Than Paradise" (Jim Jarmusch, 1984), and "Sweet Sweetback's Baad Asssss Song" (Melvin Van Peebles, 1971). Faculty member Delia Salvi also

contributed videocassettes of "Batman Forever" (Joel Schumacher, 1995), "The Bridges of Madison County" (Clint Eastwood, 1995), "Carrington" (Christopher Hampton, 1995), "Dead Man Walking" (Tim Robbins, 1995), "Georgia" (Ulu Grosbard, 1995), "Mr. Holland's Opus" (Stephen Herek, 1995), "Muriel's Wedding" (P.J. Hogan, 1995), "Nixon" (Oliver Stone, 1995), "Restoration" (Michael Hoffman, 1995), "Smoke" (Wayne Wang, 1995) and "The Usual Suspects" (Bryan Singer, 1995). Columnist and film historian **Bob Thomas** donated video copies of "Angels and Insects" (Philip Haas, 1995), "Burnt by the Sun" (Nikita Mikhalkov, 1994), "The City of Lost Children" (Jean-Pierre Jeunet, Marc Caro, 1995). Producer/director Myron Meisel gave the Archive two VHS copies of his documentary "It's All True."

Television Acquisitions

Recently, a wide variety of programming has been acquired by the UCLA Film and Television Archive. From the Beth Sullivan Company, on 3/4" tape, came 30 episodes from 1993-1996 of "Dr. Quinn, Medicine Woman" starring Jane Seymour. **Hallmark Entertainment** donated, on 3/4" tapes, the 1994 miniseries "Scarlett" starring Joanne Whalley-Kilmer and Timothy Dalton. Hallmark also donated the 1996 Fox television movie "In the Lake of the Woods," which starred Peter Strauss and Kathleen Quinlan. From KCET, on 3/4" tapes, came two shows that deal with sights and landmarks of Southern California that no longer exist due to continuing development, "Things That Aren't Here Anymore" and "More Things That Aren't Here Anymore." Harriet Bayley contributed 16mm prints of episodes of "Sgt. Preston of the Yukon" and the 1979 NBC television movie "Murder in Music City" starring Sonny Bono and Morgan Fairchild. Also, on 16mm, the Archive acquired the BBC television series "Rouge Male" with Peter O'Toole. From **Stewart Bernstein**, on 16mm, came two episodes of "Secret Agent" from 1965. The Archive also received, on 16mm, the unsold pilot "The Haunted" from 1965 starring Martin Landau and Dame Judith Anderson. From longtime Los Angeles news producer **Dan Gingold** came numerous 3/4" tapes of locally produced news and documentary programs, including "Junior High School" from 1971 and "Tell Me Not In

Mournful Numbers" from 1963. Also from Mr. Gingold, on Betamax, came nine unedited interviews with former staffers of "The Big News," including Jerry Dunphy, Warren Olney, Sol Halpert and Peter Noyes. From the **Academy of Television Arts and Sciences**, on Betacam and 3/4" tapes, came 126 programs featuring the nominees and winners of the 48th Annual Los Angeles area Emmy Awards—and "The 48th Annual Emmy Awards" broadcast on ABC. From KTLA, on Betacam tape, came the 1992 program "KTLA at Forty-Five". Also on Betacam, from Adrienne Henoch, the Archive acquired the 1948 Dumont network show "Champagne and Orchids," with Yul Brynner. From Roncom Productions, the major contributor of **Perry Como** material to the Archive, came a 16mm kinescope of "Perry Como's Kraft Music Hall" from December 6, 1959, with guests Maurice Evans and Jane Morgan. From director Jack Smight came 16mm kinescopes of a 1955 episode of "A Goodyear Television Playhouse" entitled "The Prizewinner," starring Betsy Palmer; a 1957 episode of "The Seven Lively Arts," entitled "The Sound of Jazz," featuring Billie Holiday, Lester Young and Gerry Mulligan; and a 1959 episode of "Theatre for a Story," entitled "The Sound of Miles Davis," featuring the brilliant Miles Davis Sextet which included among others, John Coltrane and Cannonball Adderly.

Screenings

Archive holdings have proved popular in numerous venues including several tours of duty in Italy. The Giornate del Cinema Muto (**Pordenone Silent Film Festival**) from October 12-19 held a tribute to UCLA, while the Palazzo delle Esposizioni in Rome saluted UCLA preservation with a festival from November 29 through December 11. (See longer article on Pordenone and Festival of Preservation in Rome on page 4. Other recent international screenings included CineMatrix-London International Festival of Women's Film Making, where Stephanie Rothman's 1973 films "The Working Girls" and "Terminal Island" screened in October. The National Film Center in **Tokyo, Japan** screened Jean Renoir's "The Southerner" (1945) December 10. UCLA preserved animation was also in great demand, with screenings at the Ottawa International Animation Festival in Canada from October 2-6 featuring "Techno-Cracked" (Ub Iwerks, 1933), "Swing You Sinners" (Dave Fleischer, 1930) and "Betty Boop's Bamboo Isle" (Dave Fleischer, 1932). The American Museum of the Moving Image in Astoria, New York hosted an assortment of **Fleischer** titles from December 14 through January 5 including "Koko's Earth Control" (1928), "Koko Explores" (1927), "Finding His



Archive Home Page

Want to learn more about the Archive? Visit us at our new Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at <http://www.cinema.ucla.edu>.

Voice" (1929), Koko's Kane" (1927), "Down Among The Sugar Cane" (1932), "Let Me Call You Sweetheart" (1932), "Dancing On The Moon" (1935), "Little Dutch Mill" (1934), "Poor Cinderella" (1934) and "Somewhere In Dreamland" (1936). Many of the Fleischer titles were reprised in a West Coast version of the program hosted by the **Los Angeles County Museum of Art** later in January. Other nationally exhibited titles included a William Wyler retrospective presented by the Chicago International Film Festival featuring "The Westerner" (1940), with Gary Cooper, Walter Brennan; and "Funny Girl" (1968), with Barbra Streisand, Omar Shariff, both part of the Wyler collection on deposit at the Archive; "The Shanghai Gesture" (Joseph Von Sternberg, 1941), with Gene Tierney, Walter Huston, Victor Mature as part of a Richard Schwarz Tribute October 13 at **Anthology Film Archives** in New York. The Carnegie Museum of Art in Pittsburgh showed "Sign of the Cross" (Cecil B. DeMille, 1932), with Fredric March, Claudette Colbert; and "Becky Sharp" (Rouben Mamoulian, 1935), with Miriam Hopkins, Frances Dee. **FilmForum** in New York featured "Humoresque" (Frank Borzage, 1920) and "Gretchen the Greenhorn" (C.M. and S.A. Franklin, 1916) in its "SilentCity" series December 2. Within California, the Mill Valley Film Festival in Larkspur held a William Wellman Tribute on October 14, featuring "A Star is Born" (1937), with Janet Gaynor, Fredric March. **The Pacific Film Archive** in Berkeley showed "Smash Up: The Story of a Woman" (Stuart Heisler, 1947), with Susan Hayward, Lee Bowman; "Body and Soul" (Robert Rossen, 1947), with John Garfield, Lilli Palmer; "The North Star" (Lewis Milestone, 1943), with Anne Baxter, Dana Andrews; "Force of Evil" (Abraham Polonsky, 1948), with John Garfield, Beatrice Pearson. The Long Beach Public Library celebrated its centennial at the Art Theater with a November 9 screening of three episodes from the 1915 "Who Pays" series, filmed at the Balboa Studios in Long Beach. **The American Cinematheque** screened Archive prints of "Blind Man" and "My Name is Nobody" in the Chaplin Theater at Hollywood's Raleigh Studios in November. The Bing Theater at the Los Angeles County Museum of Art screened the short subject "La Cucaracha" in October and Jean Renoir's "Rules of the Game" in November.

Commercial Services

The Commercial Services division has provided and licensed archival newsreel footage from the **Hearst Metrotone** collection to a number of network and syndicated television shows such as "Entertainment Tonight," "Hard Copy," "Access Hollywood," "American Justice," ABC's "20/20," CNN's "Special Assignment," PBS's "American Experience" and Viacom's ABC daytime program "Carol and Marilyn, Real Friends." Hearst footage was also used on CBS News' "Biography This Week" segments on Nancy Reagan and Helen Gurley Brown. Other news programs using footage were "The NBC Nightly News with Tom Brokaw," PBS's "NewsHour with Jim Lehrer" and "The ABC Nightly News with Peter Jennings." Locally, KCBS news licensed footage on the Black Dahlia case. Commercial Services continues

to assist the popular A&E program "**Biography**" by providing footage for shows on Sidney Poitier, Elliot Ness and Barbara Stanwyck. HBO was assisted with sports footage on Yankee "Clipper" Joe Dimaggio and Las Vegas footage for the "Diva Las Vegas" concert with Bette Midler. Lifetime network received footage on Carol Burnett for its "Intimate Portrait" series. Hearst footage was used for the 28th Annual **NAACP Image Awards**. Tall Pony Productions licensed footage for an upcoming documentary entitled "Elizabeth Taylor: A Celebration of Life." The British Film Institute received footage for a documentary on Hollywood legend Howard Hawks. Finders Research tapped UCLA's holdings for a show entitled "Elvis Meets Nixon." Jeff Margolis Productions licensed footage on the African American experience for the upcoming program "Celebrating the Dream: Fifty Years of Ebony magazine." **NHK Japan** licensed footage for the future project, "The Great Society." Finally, the BBC licensed footage for a program entitled "Reputations: John Wayne."

Travel

Robert Rosen attended the 6th Film Forum of Beaune, France in October; he was in **Argentina** for the Festival Internacional de Cine de Mar del Plata in November. Film Preservationist Eric Aijala, Preservation Officer Robert Gitt and Head of Research and Study Steven Ricci attended the Giornate del Cinema Muto in **Pordenone**, Italy from October 12-19. Robert Gitt was in London in October for a daylong film preservation event sponsored by the British Film Institute. He returned to London in January for a meeting of the FIAF Technical Commission (of which he is vice president)—and for a showing of "The Big Sleep" at the National Film Theatre. In October, at a conference on newfilms organized by the National Film and Television Archive and the Imperial War Museum in London, Steven Ricci presented a computer application for the description and retrieval of newfilm materials. Later that month, he showed the Archive's new CD-ROM, "Executive Order 9066," at the **Pesaro Film Festival** as part of a conference on new media. Ricci also attended meetings of the FIAF Executive Committee in Madrid, sponsored by the Filmmoteca Espanola. He represented the Archive at the Festival of Preservation in Rome, held from November 28-December 16.

Staff Notes

Film preservation was the topic at a meeting of the Friends of the Library support group on October 6. Preservation Officer **Robert Gitt** spoke to the group, which then enjoyed a screening of the Archive's Technicolor restoration of "Life with Father" (Michael Curtiz, 1947). Director **Robert Rosen** was invited to make a special presentation to the UCLA Chancellor's Associates on November 15. Speaking on "Film and Television Preservation: A Dialogue on Past, Present and Future," Rosen showed the members rare clips from the Archive's collection. On January 9, **Rosen** was a guest at the White House at a reception honoring recipients of the National Medal of the Arts.

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Cary Grant and Rosalind Russell in "His Girl Friday" (Howard Hawks, 1940).

PROGRAMS IN THE FUTURE

by Elisabeth Greenbaum

The UCLA Film and Television Archive will provide some of its most challenging programs to date during April and May of this year.

"CineArabic," screening April 3-24, is an ambitious twenty-film Arab cinema series that will bring together a rich but rarely seen collection of films from many Arab countries, including Algeria, Egypt, Kuwait, Lebanon, Saudi Arabia, Syria,

Tunisia and Morocco. The series will present selections spanning the history of Arab cinemas: from the 1930s when indigenous Arab film production took off, through the "classical period" of the 1940s and 1950s and the early years of political sovereignty, to the contemporary period of nationhood and post-colonialism.

The "CineArabic" film series will provide an opportunity to uncover predominant myths regarding Arabs and Arab culture as they relate to national, social and gendered identities. As these films have so rarely screened in the United States, the series will help to create an awareness of the remarkable diversity and history of a large part of the Arab world.

With the imminent transfer of Hong Kong to Chinese rule this June, "Spotlight: Hong Kong," running from April 17-29, will present a timely opportunity to reflect

on the accomplishments and trends of recent Hong Kong cinema, as well as to ponder the future of the Hong Kong film industry. "Spotlight" will be a unique effort to join public screenings with critical exploration of Hong Kong cinema and the emergence of an indigenous cultural identity. Starting with the beginning of the island's "new wave" of filmmaking in the late 1970s and ending with some recently completed features, the program will emphasize popular genre films that creatively engage questions of Hong Kong cultural identity and transformation during this transitional period.

U.S. audiences mainly associate Hong Kong cinema with "action" films. "Spotlight" will include a variety of programming encompassing family melodrama, ghost stories, martial arts films, historical costume dramas and "hero" gangster films, with influences ranging from Confucianist teachings to American sci-fi. Hong Kong directors and producers such as John Woo, Terence Chang, Ringo Lam and Tsui Hark will be in attendance (schedules permitting).

Finally, a retrospective of the work of legendary Hollywood director Howard Hawks, funded by long-time Archive friends Dini and Les Ostrov, will take place during the month of May. Spotlighting the Archive's recent preservation and restoration of "The Big Sleep" and "His Girl Friday" (both also funded by the Ostrovs), Hawks fans can look forward to seeing new prints of old favorites and rarely seen treasures alike.

UCLA-ART

Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.

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